

POÈME DU SOUVENIR.

SCÈNES
d'Armand Silvestre

mises en musique

PAR

J. MASSENET.

1842-1912.

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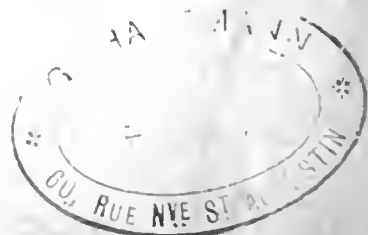
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Epigraphe.

Rayonnement discret de la lampe baissée,
Douce plainte du lin par l'aiguille mordu,
Chant léger qu'étouffait, sur sa lèvre pressée,
Le baiser toujours pris et toujours défendu;
Vieux livre interrompu de lentes causeries,
Silence qu'occupaient de longs enchantements,
Parfum toujours en fleur des roses défleuries,
Calme des soirs passés près des tisons fumants; —
Oh! je baise, en pleurant, l'aile dont tu m'effleures,
Souvenir éternel, regret inconsolé.
Amour qui fus ma vie et qui t'es envolé! ...

.....

I.

Poème du Souvenir.

J. Massenet.

Lent et expressif.

Chant. 

Piano. 

toi, — lè - ve toi, chère en - se - ve - li - e! Dé -



-chi - re ton lin - ceul de fleurs; Tu nâs pas ou - bli - é mes



Tempo!

pleurs? — La plus dou - ce larme sou - bli - e!



un poco piu mosso

Je te re - trouve un peu pâ - li - e, pi

Tempo I^o

- li - e; Qui fa pris tes chè - res cou - leurs? *Tempo I^o*

pp

- J'ai long-temps dor-mi sous des fleurs, Et le plus doux char-me sou - bli -

piu mosso ed appassionato

mf

e! Ah! Je ne sais par quelle fo -

cresc.

- li - e Je t'aime en - cor sous tes pâ -

f *ped.* *

- leurs ; Viens, les roses boi - ront tes

f

dim. *Tempo I!*

pleurs ! les roses boi - ront tes pleurs ! Viens !

pp

pp

- Le che - miu des ro - ses sou - bli -

dim. *ppp*

Stesso tempo.

Je meurs de ta mé-lan-co-li-e!

Viennent de nou-vel-les dou-leurs! C'est le prin-

suivez

1^o tempo più lento

-temps! cueillons des fleurs! Lè-ve toi, chère en-se-ve-li-e!

Lè-ve toi! Lè-ve toi!

II.

Calme et mystérieux — sans lenteur.

pp

Lair du soir em - por - tait

ppp

sous les feilla - ges som - bres, Côme un par - fum du ciel,

poco a poco

là - me des vo - lup - tés; — Les rê - ves se le - vaient — par -

crusc.

- tout a - vec les om - bres;

mf *p* *crusc. e*

- Cel - le qui fut mon coeur é - tait à mes cô - tés, é -

f *dim.*

rit. *a tempo* *p*

- tait à mes cô - tés. Nous suivions les grands

ff e rit. *pp*

poco

bois par - mi l'herbe mouil - lé - e, L'air au front,

cresc. *dim.*

l'œil au ciel, ——— la bruyère aux ge - noux; ——— Et comme El - le sor -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note followed by a dotted half note, then continues with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *cresc.* and *dim.* above the vocal line, and *dim.* and *p* above the piano accompaniment.

un peu plus vite

tait, blan - - che, de la feuil - lé - - e, Une

The second system continues the musical score. The vocal line has a *pp* marking above it. The piano accompaniment features a *pp* marking in the right hand and a *mf* marking in the left hand. The tempo instruction "un peu plus vite" is placed above the vocal line. The system concludes with a fermata over the final note of the vocal line.

sour - - ce se prit à ge -

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

mir près de nous.

The fourth system of the musical score shows the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

animando e cresc.

Ce san - glot sans pi - tié pour - suivant mon o -

animando e cresc.

- reil - le, S'en fut jus-qu'à mon cœur joyeux

et l'af - fli - gea.

poco rit. e dim.

Tempo I?

mf — La san-té fleu-ris - sait sa beau - té sans pa -

mf et soutenu *ff*

rit.

-reil - le, Et je cher - chais pourquoi l'on - de pleu-

p *pp*

-rait dé -

ppp *rit.*

-jà!

a tempo *pp* *perdendosi*

rit. *ppp*

III.

Délicat et assez vite.

p Un souf - fle de - par -

pp 2 *ped.*

-fums s'é - lè - ve Des taillis pro - fonds, où son rè -

ve Suivait le vol - - d'un long es -

poir; - Me vient -

cresc. *e* *molto*

cresc. ed animato

- il de sa lèvre a - mi

animato

lent

- e: - Non! - Ce sont les

pp

sost. e pp

rit. assai *dim.*

fleurs que le soir Mé - le à la bruyère en - dor - mi

rit. assai *dim.*

Tempo I^o

- e:

pp

pp

U - ne mu - si - que douce et frè - le Sur ses pas - mur -

ppp

- mu - re pour El - le - la -

- dieu de tout ce qu'il - le fuit;

cresc. ed animato

- Mon Dieu! j'entends sa

cresc. molto ed animato

voix dans l'om - bre!

lent *p*
- Non! - C'est l'achan - son que la

sost. e pp

nuit Ap - prend tout bas au grand bois som -

dim.

un peu retenu.
-bre.

mf 2 Ped.

rit. ppp

Andante sostenuto.

mf

-Nuit au - gus - te, Bois so - li - tai - re. Qui voi - lez d'un dou - ble mys -

sost. *dim.*

rit.

- té - re Le se - cret des bon - heurs pas - sés,

pp *mf* *rit.* *suivez*

Tempo I^o (avec âme)

f

Ren - dez moi l'ha - leine em - bau - mé e Et les che -

- veux de fleurs tres - sé,

cresc. e sempre animato

Et la voix de la Bien-ai-

cresc. e sempre animato

(avec passion)

rit.

-mé - e! la voix de la Bien-ai-

ff rit.

ff

a tempo

-mé - e!

ff *a tempo* *suivez*

ff *a tempo*

p *dim.* *PPP*

IV.

Modéré et soutenu.

mf

Dans l'air pléiade fils de soi - e Montaient les lys

pp *p*

cresc.

pal-pi-tants, Les lys que l'aube dé - ploy - e: - Ma mi - e é -

cresc.

-fait - toute joy - e!

poco rit. e dim.

f (avec âme) *dim.*

Oh! le beau jour de prin - temps! oh! le beau jour de priu -

colla voce

dim.

a tempo *p*

- temps! — L'air où flottait la ca - res - se Dun clair de lu -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note rest followed by a half note, then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *a tempo* and *p*.

- ne argenté, Bai - gnait ma blanche Mai - tresse: — Ma mi - e é -

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic contour with some grace notes. The piano accompaniment features a mix of eighth and sixteenth notes. Dynamics include *p* and *pp*.

cresc.

- tait — toute i - vres - se!

poco rit. e dim.

The third system shows a crescendo in the piano accompaniment, indicated by the *cresc.* marking. The vocal line has a long note followed by a rest. The piano accompaniment becomes more complex with many chords. Dynamics include *cresc.* and *poco rit. e dim.*

pp un peu retenu

Oh! — la douce nuit dè - té! — oh! la douce nuit dè - té!

pp

The fourth system features a piano accompaniment with a *pp* dynamic and a *un peu retenu* instruction. The vocal line has a melodic phrase with a slight delay. The piano accompaniment consists of chords and eighth notes. Dynamics include *pp* and *un peu retenu*.

Plus lent. *pp*

L'air froid qui siffle

mf dim. *ppp*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "L'air froid qui siffle". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The right hand includes a triplet of eighth notes. Dynamic markings include *pp* for the vocal line and *mf dim.* and *ppp* for the piano accompaniment.

a ma por - - - te, Seul, bat mon scil

The second system continues the vocal line with the lyrics "a ma por - - - te, Seul, bat mon scil". The piano accompaniment continues with a similar texture. The vocal line has a long note for "por - - - te".

cresc.

en - ton vert; Ma plain - te, le vent lem -

The third system features the vocal line with the lyrics "en - ton vert; Ma plain - te, le vent lem -". The piano accompaniment includes a *cresc.* marking. The vocal line has a long note for "en - ton".

-por - - - te! Ma

cresc.

The fourth system concludes the vocal line with the lyrics "-por - - - te! Ma". The piano accompaniment continues with a *cresc.* marking. The vocal line has a long note for "-por - - - te!".

con grand' espressione

Mie est pent - è - tre

f *sempre* cre - - - scen - - - do

ff mor - - - te!

ff *dim.* *e rit.* *p*

pp *très retenu* *dim.*

Oh! — le triste soir d'hy-ver! — oh! — le triste soir d'hy-

pp

- ver! le triste soir d'hy-ver!

sempre morendo *ppp*

V.

Avec accablément et tristesse — lent.

p

Pour qu'à l'Espé-rance il ne cé - de, J'ai mu - ré mon cœur ré - vol -

sost.

p *cresc.* *dim.*

-té Dans la mor - ne fi - dé - li - té Du Souve - nir qui le possé -

pp *cresc.* *ff* *p* *dim.*

- de. - Vers l'horizon où l'Aube a lui, Pour qu'un vain

mf *pp*

ped.

cresc. *ff*

ré - ve ne l'em - por - te, Comme une in - e - xo - ra - ble por - te, J'ai fer -

ff *cresc.* *ff*

Tempo I^o

dim. e rit.

(avec âme)

-mé le Passé sur lui.

- J'ai dit:

Ma part me fut comp-

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked with *dim. e rit.* and *(avec âme)*. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Dynamics include *pp* and *cresc.* with a *ped.* marking.

dim. e rit.

ped.

-té - - e

D'ai - mer sans en pou - voir

mou -

The second system continues the vocal and piano parts. The vocal line has a long note on 'e' followed by a melodic phrase. The piano accompaniment features a consistent eighth-note bass line and a treble line with some melodic movement. Dynamics include *dim.*

-rir,

-- L'ombre

est douce

à qui

veut souf-

The third system shows the vocal line and piano accompaniment. The vocal line has a long note on 'rir,' followed by a melodic phrase. The piano accompaniment continues with the eighth-note bass line and a treble line. Dynamics include *pp*, *dim.*, and *poco a poco cresc.*

poco a poco cresc.

-frir;

Que me fe - rait

L'Aube en - chan-

The fourth system continues the vocal and piano parts. The vocal line has a long note on 'frir;' followed by a melodic phrase. The piano accompaniment features the eighth-note bass line and a treble line. Dynamics include *cresc. ed animando* and *ed animando* with a *ped.* marking.

ed animando

ped.

-té - - e?...

que me fe -

The fifth system shows the vocal line and piano accompaniment. The vocal line has a long note on 'té' followed by a melodic phrase. The piano accompaniment continues with the eighth-note bass line and a treble line.

-rait l'Aube en chan - té -

appassionato e sempre cresc.
 -e?... Puis-que ne peut m'être ren-du
appassionato e sempre cresc.

sempre animando e cresc.
 L'Heur de re-voir le doux vi - sa - - ge,

poco rit. *a tempo*
 Qui fut ma Joye et mon Con - ra - - ge, Et, que per - dant,

j'ai tout per - du!

VI.

(Epitaphe.)

Mouv^t du N^o 1.

Lent et expressif.

Introduction for piano. The score is in 3/4 time with a key signature of one flat. It begins with a *mf* dynamic and a *dim.* marking. The tempo is marked *a tempo*. The piece concludes with a *pp* dynamic and a *sost.* marking.

Piano accompaniment for the first system. It features a *dim.* marking in the first measure, a *pp* dynamic in the second measure, and a *dim.* marking in the third measure. The system ends with a *rit.* marking and a triplet of eighth notes.

Vocal line and piano accompaniment for the second system. The vocal line starts with a *pp* dynamic and a *a tempo* marking. The lyrics are: "Souve-nir é - ter - nel, Re - gret in - conso - lé, A - mour qui fus ma vi -". The piano accompaniment starts with a *pp* dynamic. The system concludes with a *mf* dynamic and the instruction *(avec âme)*.

Vocal line and piano accompaniment for the third system. The vocal line begins with a *più lento* instruction, followed by a *dim.* marking and a *pp perdendosi* dynamic. The lyrics are: "- e, et qui tes en - vo - lé!". The piano accompaniment starts with a *p* dynamic and a *dim.* marking. The system ends with a *ppp rit.* marking. A *pp 2^{da}* marking is present at the bottom of the page.